

of Art at Woman's College of University of North Carolina, Greensboro; Head, Department of Art, Agnes Scott College, Decatur, Georgia / President, Southeastern Art Assn.

At BMC Art Institute September 4-9,
will lead panel on *The Teaching of Art* and lecture on related topics. (See Page 10)

ANNI ALBERS Collaborator of Textile Workshop of the Bauhaus. Teaching at Black Mountain College since 1933 / Work exhibited, collected and published in Europe and America / Published articles on design, weaving, education.

At BMC Art Institute July 17 - September 16,
will teach TEXTILE DESIGN. (See Page 8)

JOSEF ALBERS Taught at the Bauhaus in Weimar, Dessau, Berlin, 1923-33. Assistant Director of the Bauhaus, 1928-31. Black Mountain College since 1933. Seminars, lectures, semester course, summer school at Harvard University, 1936-41. Courses at Museum of Modern Art, NY; Lowthrope School, Groton / Work exhibited, collected, published in European and American countries.

At BMC Art Institute July 17 - September 16,
will teach GENERAL DESIGN and COLOR. (See Page 8)

Most of the artist-teachers have agreed to exhibit a collection of their work during the time of their teaching at BMC Art Institute.

COURSES LECTURES PANELS

DRAWING PAINTING

JEAN CHARLOT A class of combined drawing and painting from nature, as a discipline in seeing—illustrating with the model the grammar of lines and colors, rhythms, balances, static and dynamic elements observed in their pure state in the composition class (see below). The drawing-painting class also will disclose natural sources of styles, i.e. primitive, baroque, etc, that are incipient in natural vision.
— 3 mornings weekly —

COMPOSITION

JEAN CHARLOT Static: In two dimensions, harmonious with regard to area covered. In three dimensions, creation of limited space in which solids are defined by three co-ordinates as opposed to unlimited spatial sensation with its romantic or impressionistic connotations.

Dynamic: The addition to the three dimensions of another, that of time-movement. Multiple images and relation of the cinematographic to the static in composite images.

Perspective and point of view: From the Italian perspective with single point of view to mural problems, including multiple point of view, diagonal vision, both lateral and vertical.
— 1 morning weekly —